

CONTEMPORARY RECORDS C 2511

SHELLY MANNE VOL. 2

NEW WORKS BY: BOB COOPER • JIMMY GIUFFRE • BILL HOLMAN

JACK MONTROSE • MARTY PAICH • SHORTY ROGERS

RECORDED UNDER THE SUPERVISION OF THE COMPOSERS



Shelly Manne And His Men, Vol. 2

CONTINUING the West Coast workshop idea begun in Shelly Manne's first album (C 2503), six leading jazz composers were asked to write the music for this set. Since the first album featured reeds, we felt it might be interesting to explore the possibilities of the brass sound. Each composer was given complete freedom within the limits of the instrumentation. Each was asked, also, to state briefly something about his composition.

DIVERTIMENTO FOR BRASS & RHYTHM

by Bob Cooper

This composition was written with each musician who was to record it and his particular capabilities in mind. It was organized in an imitative style, repeating the first four steps of a minor scale as a basis for development.

I tried to keep the feeling basically jazz to take advantage of the individual interpretative potential, solowise as well as partwise. Most of the writing is in a contrapuntal style with some block harmony employed to maintain uniform motion.

ALTERNATION

by Jimmy Giuffre

The music is atonal. This creates an abundance of new melodic possibilities for jazz, which is usually tonal.

The composition is completely contrapuntal, the harmonies being the result of the melodic lines. Ordinarily, in jazz, the melodies are fitted to the harmonies. By using the various devices of imitation, the original thematic material was developed into a complete composition.

The title was derived from the form. There is an alternation between two themes in the second rondo form. Jazz usually has only one theme and uses the two or three part song forms.

The bass, piano and drums play melodies rather than a rhythmic beat. Another important factor is that to achieve the feeling desired, this composition requires jazz instrumentalists.

One of the strongest influences behind this and all my work has been composer-teacher Dr. Wesley La Violette, with whom I've studied for seven years. I feel that his teachings will have a marked effect upon the future of jazz.

LULLABY

by Bill Holman

This short piece is not intended to portray any particular emotion or to describe an experience or a scenic view. Instead, it is designed to create a mood to which the individual listener can ascribe the quali-

ties he feels. In my case, it was the simple directness of a children's piece or lullaby.

A word as to its construction. Composed mainly of freely moving melodies, it is set in a traditional three-part song form to which was added an introduction derived from a fragment of the main theme. In the main body of the piece, the theme is first played as a solo and then briefly discussed by the four voices in the following few bars. This is repeated, with a different voice exposing the theme. The middle section is composed of material unrelated to the first, giving some contrast before returning to the main theme again.

ETUDE DE CONCERT

by Jack Montrose

The introduction is slow, with the piano stating the melodic germ upon which most of the work is based. It is soon taken up by the brass choir, which evolves it into a change of tempo and a brief interlude during which the percussion establishes the tempo and mood for the principal theme. This section has a rhythmic interplay between brass and percussion, with harmonic and rhythmic contrast soon to be supplied by the subordinate theme. An "elision" cadence leads into a 10-bar brass interlude which in turn evolves into the development section, marked by solo drum passages in answer to short contrapuntal brass statements derived wholly from the original material.

The drum solos continue while the brass quartet is soon replaced by piano and bass. This leads into piano and bass solos, with the drums playing a repetitious rhythmic fragment reminiscent of the original melody. A short interlude following the trumpet chorus brings about the recapitulation which is a *stretto*, with first the trumpets and then the trombone and tuba entering in that order.

Etude de Concert is first and last a jazz composition. The main objective I had in mind was that it must swing.

DIMENSION IN THIRDS

by Marty Paich

This is a homophonic piece of music making use of thirds and its relative interval, the tenth. The lines for the most part move independently of each other, but are treated in a vertical sense as opposed to the polyphonic treatment, in which they move more or less in imitation. The development of ideas is left to the discretion of the jazz soloists. The harmonies are largely based on the cycle of fifths, a style of writing popular in present-day jazz.

I feel that this project, using brass, is of great importance in jazz, showing as it does, that brass instruments can maintain a flexible feeling whether moving

in fast passages or reaching for awkward intervals. The combinations of different sounds are definitely limited, because brass must remain in their respective registers, not being able to invert their position, as is possible in string quartets or small woodwind groups. The composer must therefore create his own sounds by means of contrasting ideas, dissonances and rhythmic variations. If it can be said that contemporary jazz writing is moving toward symphonic composition, the composers of this album are undoubtedly among those who are closing the gap. The future holds one important question: how will the jazz composer be able to integrate the sounds of Bartok, the rhythms of Stravinsky, the twelve-tone of Schoenberg, and still maintain the most important element in jazz, to swing.

SHAPES, MOTION, COLORS

by Shorty Rogers

I believe all art and nature is composed either of shapes, motion, colors or a combination of them. My composition includes these in the form of: (1.) shapes: harmonic shapes (chords, perpendiculars). (2.) motion: contrapuntal lines interweaving. (3.) colors: achieved by means of orchestration devices.

I didn't consciously try for any specific overall form, preferring free forms in my own thinking. I did however use many devices within this free form, but as ends in themselves and not as means to an end. I realized, after I finished this work, that it had taken the shape of a first rondo, but the form was really a result of an instinct for balance.

In my opinion all good jazz musicians are composers. I have utilized them as composers by having parts in which I merely wrote instructions and left the rest to the men to compose spontaneously, mutual instinct being the connecting link between us.

This is a reflection of my likes in music. I tried only to write what I like, not concerning myself with such thoughts as Is it Jazz? or Is it legitimate? or Will anyone like it?

Shapes, Motion, Colors is dedicated to my teacher Dr. Wesley La Violette.

Recorded December 18, 1953¹ and March 17, 1954² in Hollywood with the following personnel: Ollie Mitchell¹ or Don Fagerquist², first trumpet; Shorty Rogers, second trumpet & flugel horn; Bob Enevoldsen, valve trombone; Paul Sarmiento, tuba; Russ Freeman¹ or Marty Paich², piano; Joe Mondragon, bass; Shelly Manne, drums. Recording engineer: John Palladino. Production supervised by Lester Koenig. Cover design by Catharine Heerman.

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(LKL 67)

Shelly Manne & His Men

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Bob Enevoldsen, *valve trombone*; Paul Sarmento, *tuba*;

Russ Freeman, *piano*; Joe Mondragon, *bass*;
Shelly Manne, *drums*



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